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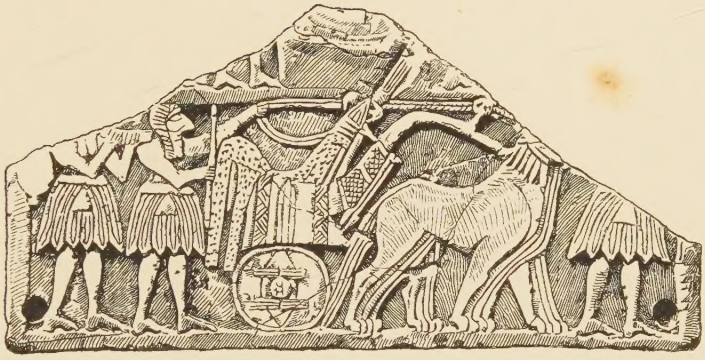

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BRITISH MUSEUM QUARTERLY
VOLUME III. NUMBER 2. SEPTEMBER, 1928

XVI *a*. THE LEVERTON HARRIS CUP

XVI *b*. A MING RITUAL BOWL

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28. THE LEVERTON HARRIS CUP.

THE difficulty of dating the finer types of Ming porcelain is proverbial. The clumsier kinds made for the export trade tell their own tale and nobody thinks to gainsay them. But the choicer wares made for the home market or for Imperial use, which are not a whit less fine in technique than those made two to three centuries later, are the cause of constant controversy. On the one hand we know from reliable Chinese sources that the classic periods for these things were the reigns of Hsüan Tê (1426–35) and Ch'êng Hua (1465–87); on the other, we know to our sorrow that the marks of these reigns have been freely copied from the seventeenth century onwards, and probably from the sixteenth century as well. Moreover, in the Yung Chêng period (1723–35) the directors of the Imperial porcelain works at Ching-tê Chên took pride in the exact imitation of the classic Ming wares. Under these circumstances one might well despair of identifying the genuine fifteenth-century porcelain, and the sceptic who will accept nothing as belonging to this period would be almost impossible to confute, were it not for a few priceless specimens which have indisputable pedigrees or, what is quite as good, metal mounts made in Europe at an early date. Of these latter a fair number have Elizabethan silver mounts[1] or foreign mounts of the same period, but save the Leverton Harris cup (Plate XVI *a*) it would be hard to find a specimen of Chinese blue and white porcelain with a mount earlier than the reign of Queen Elizabeth. One of the celebrated Trenchard bowls was mounted about the middle of the sixteenth century, though the bowls are known to have been given by Philip of Austria to Sir Thomas Trenchard in 1506 and they may well be fifteenth-century wares.

The cup given by Mrs. Leverton Harris, in memory of the Right Hon. F. Leverton Harris, Privy Councillor, has a silver mount which experts date about 1530. It is a stem-cup (*pa pei*), 3.5 inches high, of fine-grained porcelain, pencilled in a pale but brilliant blue. The shape is typical of the early Ming wares, and so is the relatively thick glaze with occasional 'pin-holes'. The pencilling in clear,

[1] See *Catalogue of Silver Plate in the British Museum*, No. 22.

brush strokes, rather than painting in washes which fill an outlined design, is an early Ming technique. The main subject, water, waterweeds, and leaping fishes, was a favourite in all the Ming periods, but the small medallion with a conch shell inside the cup is known to occur on a stem-cup with the Hsüan Tê mark.

Were the Leverton Harris cup unmounted one would have called it style of Hsüan Tê and probably of fifteenth century, with a nervous glance in the direction of the sceptic. Fortified by the early sixteenth-century European mount, we say definitely fifteenth century and probably made in the reign of Hsüan Tê. The sceptic may do his worst, but he must admit that our mounted porcelains were made some years at least before their mounts. From all these considerations it is clear that the little stem-cup so generously given by Mrs. Leverton Harris is an object of great importance to students of early Ming porcelain; and it is a matter for congratulation that in the British Museum it will be easily accessible to all. R. L. H.

29 A MING RITUAL BOWL.

RECENT additions to the collection of Ming porcelain have been unusually important. Besides the Leverton Harris cup, which will be a landmark for explorers of Chinese ceramics, the Museum acquired in May of this year an interesting libation cup of the Chia Ching period (1522–66), and in July came a small but choice series of specimens from the J. F. Bloxam Collection.

To deal first with the May acquisition. It is an object of peculiarly Chinese form borrowed from the bronzes of the first millennium B. C., a cup (5·8 inches long) with helmet-shaped bowl poised on three legs and furnished with a handle on one side and two uprights rising from the rim and surmounted with knobs (Plate XVI *b*). The bronze original was a ritual 'wine' cup made with its three legs to stand in the fire and fitted with the uprights to enable it to be lifted off with tongs when heated. Though suitable to ritual libations, the porcelain copy was not intended to stand this ordeal of fire and its shape is purely conventional. But it is important to the Collection for other reasons. Its decoration in unglazed biscuit, with outlines and details in raised threads of clay, is typical of the Chia

XVII *a*. A PERSIAN EWER
(BLOXAM GIFT)

XVII *b*. A MING DISH (BLOXAM GIFT)

XVIII *a*. MING GOURD VASE
(BLOXAM GIFT)

XVIII *b*. MING BOWL (BLOXAM GIFT)

Ching period, as is the vivid blue glaze which covers the surrounding ground. The design consists of a pair of five-clawed Imperial dragons disputing a 'pearl', with a cloud ornament at the back. The two raised bands below the rim and the knobs on the uprights are also unglazed; and all this biscuit has been covered with gilding, much of which has worn off. Underneath is the mark of the Chia Ching period finely executed in raised biscuit characters. This is surely an Imperial piece. R. L. H.

30. GIFTS FROM THE BLOXAM COLLECTION.

THE Collection made by the Rev. J. F. Bloxam, M.C., who died in the spring of this year, was exhibited in the Loan Court of the Victoria and Albert Museum from 1915 till its recent dispersal. An important part of it has been presented to that Museum by Mr. Bloxam's heirs, the Misses M. S. and A. and Mr. W. R. Bloxam, and a few choice specimens have been given (in the belief that their late owner so desired) by the same generous benefactors to the British Museum. They are all welcome additions and several of them fill obvious gaps in the Collection.

Plate XVII *a*, a ewer of Persian form with long graceful spout and handle (height 10·2 inches), is distinguished by a rare kind of decoration in the heart-shaped panels on the sides. These have an outer casing of openwork in unglazed biscuit with a cunningly carved design of cranes and peony plants. The rest of the surface has a normal Ming decoration in blue under a white glaze. The biscuit panels show traces of red pigment which has served as the medium for gilding now worn away, and on the surrounding glazed surface are other traces of gilt designs which were probably added in Persia. A large export trade in Chinese porcelain was carried on with Persia and India from the Middle Ages, and it was no uncommon thing for the Persians to embellish the ware with gilt or engraved designs.

The fine quality of the material and the character of the decoration of this ewer indicate the early years of the sixteenth century as its date of manufacture. It is a type hitherto unrepresented in the Museum Collection. So too is the dish (Plate XVII *b*), though its

features are well known elsewhere. The raised ring in the centre shows that it was used as a stand for a cup and its foliate border is prettily designed (diameter 7·6 inches). The decoration consisting of lotus and peony scrolls and formal borders is characteristically Ming, with that Persian flavour which was acquired by studying the taste and probably also the wares of Western customers. It is painted in an underglaze red of maroon tint, which is characteristic of the porcelain of the Chêng Tê period (1506–21). Chinese writers tell us that the brilliant red of the classic reigns of the fifteenth century could no longer be made at this time, and we know by observation that this maroon tint is usual in our Chêng Tê red specimens. Another feature common on Chêng Tê porcelain is the unglazed base of this dish, which has burnt a rusty red colour.

Plate XVIII *a* and *b* are two other peculiarly welcome acquisitions, both of them much desired and hitherto unrepresented types. The former, a gourd-shaped vase (7·6 inches high), is decorated with bands of lotus scrolls in tomato red with the ground filled in with transparent emerald-green, a rare and highly effective combination. Under the base is the mark of the Chia Ching period (1522–66) in underglaze blue.

Plate XVIII *b* has a still rarer colour scheme. It is a typical Ming bowl with rounded sides (diameter 5·9 inches). The interior is plain except for two blue rings under the white glaze. Outside, the decoration is drawn in strongly incised lines and filled in with coloured glazes, a variety of the well-known Ming *san ts'ai* or 'three colour' ware. The design consists of two Imperial five-clawed dragons pursuing flaming pearls among clouds. These spirited dragons with their long blunt heads are familiar from the Hung Chih and Chêng Tê wares on which we see them in green on a white ground, in green on a yellow ground, or vice versa; but it would be hard to find another specimen in which they are, as on our bowl, coloured yellow and white on a ground of aubergine purple. Not only is this colour scheme unusual, but the aubergine itself has a peculiar speckled or powdery texture. The mark on this bowl, painted in six characters in underglaze blue on the base, shows that it was made in the reign of Wan Li (1573–1619).

XIX. ST. ANTONY OF PADUA
(BLOXAM GIFT)

XX. LUNÉVILLE GROUP (BLOXAM GIFT)

There are two more Ming specimens among the Bloxam porcelains. One is a round box painted in blue with a favourite Ming subject. On the cover is the God of Longevity, Shou Lao, throned on a rock platform and surrounded by Taoist genii and his familiars, the spotted deer and the stork: while round the sides are the well-known figures of the Eight Immortals. The mark on the base (that of the Chia Ching period) is written in a rather uncommon form, the six characters being arranged in a circle. The other is a square bottle with screw neck, obviously a foreign shape and doubtless derived from a Dutch glass spirit bottle. The design, however, is purely Chinese, panels of lotus and flowering peach in a dark greyish blue under the glaze. One would place the manufacture of this piece in the seventeenth century when the Ming dynasty was drawing near its end. Direct trade with Europe had now assumed considerable dimensions and the influence of European shapes was already felt, though European designs had not yet intruded in the decoration. That was to come a century later.

An interesting instance of European influence is given by another Bloxam specimen which probably belongs to the early eighteenth century. Here we have a European saint represented in the milk-white porcelain of Tehwa in Fukien. The Chinese were accustomed to modelling the figure of Kuan Yin, the Maternal, a Madonna-like deity with a child in her arms. But we see in Plate XIX (height 9 inches) the child on the left arm of a person with tonsured head and the habit of a European monk. In his right hand is a book, and there can be little doubt that St. Antony of Padua with the Child Christ is intended, doubtless copied from a statuette or a picture in the possession of some European missionary. Sacred and semi-sacred Chinese figures were a speciality of the Fukien potteries, but it is rare indeed to find them catering for European devotees.

The eighth Bloxam specimen is a bottle-shaped vase with globular body and straight neck. The exterior is unglazed and thickly encrusted with a design of dragons in clouds applied in high relief in biscuit. Round the lip of the vase is a band of glaze, as if to show that the omission of glaze elsewhere was not an accident. The Chinese like to regard the unglazed or 'biscuit' ware as ordinary porcelain turned

inside out (*fan tz'u*), and this rim of glaze helps the illusion. The style of this piece, with its rather crowded biscuit reliefs, suggests a late date, possibly as late as the Tao Kuang period (1821–50).

The ninth and last of the Bloxam gifts is also of white biscuit porcelain (Plate XX), but it is not Oriental. It is none the less welcome in the Museum Collection, for it worthily represents a kind of ware of which the Museum has no other adequate specimen. The stamped mark T.D.L. (*terre de Lorraine*) on the base proclaims its origin, being the mark used on the terra-cotta and porcelain of Lunéville. Beside this stamp is incised the name *jacque*, which is probably that of the 'repairer', the workman responsible for setting up the figure and preparing it for the kiln. The modeller is likely to have been the famous Cyfflé, to whose skill the reputation of Lunéville is mainly due.

The figure itself, a young shepherd holding a kid (height 8·9 inches), is a delightful rendering of Saly's Faun which was the *pièce de réception* of that artist in the Académie in 1751. The Sèvres factory issued a version of it in biscuit in 1769; and there is every reason to suppose that the Lunéville figure was based on the Sèvres model. R. L. H.

31. A SUNG INK-PALLET.

THE Chinese literatus has always paid particular attention to the furniture of the writing-table. In it was a test of true refinement. Calligraphy being one of the most valued accomplishments, the implements of the writer had to be of the choicest material and manufacture; and as the Chinese are worshippers of antiquity, antiques were always highly esteemed. Though by no means the only material used, porcelain was specially favoured in this connexion. The writer's brushes had porcelain handles, they stood in a porcelain cylinder, they were washed in a porcelain bath, they rested on a porcelain pen-rest, or they were shut up in a porcelain box. Other appurtenances of the table were a miniature incense vase, a small vase for a single spray of flowers, a box to hold seal vermilion, and a box for the seal itself, a screen behind which to rub the ink and a water-dropper to moisten the ink. On all these the

XXI *a*. A SUNG INK-PALLET

XXI *b*. MESOPOTAMIAN CYLINDER-SEALS

XXII. SUMERIAN SCULPTURED TROUGH

porcelain maker lavished his finest work and choicest materials. Finally the pallet on which the ink was rubbed was selected with scrupulous care. Here too porcelain was frequently used; but there were other materials of rougher grain which gave a better rubbing surface, such as the stone of Tuan-chou, the earthenware tiles from ancient buildings, common pottery, and stoneware. The ink pallet (Plate XXI *a*, length 5·9 inches) given to the Museum by Mr. Anthony de Rothschild is of a hard, strong material which approaches nearer to stoneware than porcelain. On the unglazed parts—the base and the rubbing area—it has burnt a rusty red colour. The rest of the surface is covered with a thick opalescent glaze of soft grey colour flushing here and there with purplish red. The form is severely simple, the only curves being the arched outlines of the little depression which was hollowed out to receive the fluid ink as it was rubbed. This arch takes the typical Chinese form derived from the head of the *ju-i* staff which 'grants all wishes'.

The ware is that made in the Chün Chou district of Honan, one of the celebrated fabriques of the Sung and Yüan periods (tenth to fourteenth century). An ink-slab with such qualities and antecedents would satisfy the most exacting Chinese taste, and the signs of wear on the surface of this one show that it has been well used.

R. L. H.

32. MESOPOTAMIAN CYLINDER-SEALS.

OF three cylinder-seals recently acquired (1) the largest (119427) is of pinkish-white marble, and dates from the early Sumerian period, about 3000 B.C. or somewhat before. Like many examples of this age, it is large and heavy; the ends of the bore are widened out into hemispherical cups to receive the metal caps which have now disappeared. On the perimeter the figures are boldly engraved. They represent the common scene of bulls attacked by lions which, in their turn, are seized or stabbed by half-human genii; the feathered head-dress worn by one of these is notable.

(2) A smaller cylinder (119425) is of shell; its surface is divided into two registers, each of which shows a line of six men walking to the left, with folded hands. Each wears the Sumerian skirt and a head-dress with carefully marked *chignon* at the back. This style is

illustrated by the now famous golden helmet of Mes-kalam-dug from Ur, and by the figure of Eannatum on the stele of the Vultures. The cylinder may be attributed to the age of Eannatum, about 2900 B.C.

(3) The third seal (119426) is of later date, Assyrian work of about the eighth century B. C. The material is chalcedony, the device shows a long-striding deity shooting with the bow against a snarling winged demon, which rears to defend itself. Under the god lies a winged lion, and on the other side a seated goddess is approached by a worshipper; other symbols of amuletic value occupy the rest of the space. Impressions of these seals are illustrated in Plate XXI *b*.

C. J. G.

33. AN EARLY SUMERIAN SCULPTURED TROUGH.

THE National Art Collections Fund has presented a most important example of early Sumerian sculpture (Plate XXII). This is a trough, of alabastrine limestone, said to have been discovered at Warka (Erech) and apparently intended for the use of the sacred flocks of a temple, as upon it are carved in relief representations of rams and ewes, with a hut of reeds (?), no doubt their fold. The sheep are of the ancient long-horned type that died out in Egypt as early as 2000 B. C. The fold (?) is apparently made of reeds which are collected together and tied in a bunch to form the roof, unless, as has been suggested, the projecting fronds at the top in reality represent the top of a palm, round whose trunk, as a central pillar, the fold is built. Out of the two doors come two lambs, of which only the foreparts appear. This arrangement is precisely like that of the cow-byre on the Milking-Scene relief found by Mr. Woolley at al-'Ubaid (published *al-'Ubaid*, Plate XXXI), where two calves are seen coming out in the same way. At the ends of the trough, which are convex, are sheep, with the characteristic Sumerian eight-petalled rosette in the field.

This relief is at least of the same date as, and is possibly older than, the al-'Ubaid relief. That is to say it probably dates about 3200 B. C. or earlier. The al-'Ubaid reliefs are composite, being made of shell inlaid in bitumen, with copper frames. This is wholly of stone, and is the most ancient known Sumerian stone sculpture in relief, with the possible exception of the small relief of the chariot-procession

found at Ur in 1927. It is therefore a landmark in the history of art. It measures 38 inches (0·965 m.) long by 14 inches (0·355 m.) wide by 6 inches (0·152 m.) deep. It was the principal ornament of the collection of Major V. E. Mocatta, which has now, through his generosity, passed into the possession of the Museum at a greatly reduced price. H. R. H.

34. EGYPTIAN JEWELLERY AND CARVINGS.

THE Department of Egyptian and Assyrian Antiquities has recently received as a gift from Mr. Robert Mond, F.R.S., two examples of Egyptian jewellery—a twisted gold bangle of the Roman period and a very interesting pendant consisting of a short-horned bull's head in lapis lazuli mounted in a gold setting, probably of XIXth–XXth Dynasty date (Plate XXIII *a*). The bull's head is not of Egyptian style or workmanship, and is probably of North-Syrian or even Mesopotamian origin, as the use of lapis may also indicate. The treatment of the eye, with many folds around it, is distinctively Mesopotamian, but on the other hand the curious returned spiral on the forehead is not easily paralleled. This is, however, certainly a foreign object, mounted in Egypt as a pendant, probably about the time of the XIXth–XXth Dynasties. The style of the mount does not seem to indicate an earlier date. The object is said to have come from Dahshur, and if so would claim to belong to one of the treasures of gold and jewels buried with the princesses of the XIIth Dynasty there, and now in the museums of Cairo and New York. But there is nothing in the style of the mount reminiscent of XIIth Dynasty work: it looks much later. The bull's head is placed between two disked uraei above a lily flower between two buds above the basket, which was also the sign for 'lordship'. Two gold wire rings behind the disks of the uraei suspended it from the original necklace. The jewel is $\frac{7}{8}$ inch (2·25 cm.) long: the bangle $3\frac{1}{4}$ inches (8·2 cm.) diameter over all.

Three small Egyptian antiquities of interest have been bought: (1) a very fine pale blue faience Finger-Ring (Plate XXIII *b*), on the base of which is in relief a play upon the prenomen of Amenhotep III (*c.* 1412–1376 B. C.), in which the place of the sun-disk is taken

by the lunar disk and crescent, and a figure of the dog-headed ape of Thoth is added. A similar play on a royal name is seen in the gold rings of Tutankhamen, found in his tomb, in which the solar disk is similarly replaced by that of the moon. (2) A standing figure (1$\frac{15}{16}$ in. high) cut in hard blue frit of the goddess Mut, carrying the child Harpokrates (Plate XXIII *d*), who thus identifies her with Isis-Hathor in this particular instance of religious syncretism. Her royal uraeus bears above it the disk within the horns of Hathor. The work of the figure is very fine and delicate. XXIInd Dynasty, *c.* 800 B. C. (3) An 'aegis' or bust (3$\frac{1}{4}$ in. high) with splayed-out shoulders of Isis-Hathor, in bronze, with the triple necklace inlaid in gold, as were also the eyes, which have dropped out (Plate XXIII *c*). A curious circumstance is that the uraeus, no doubt originally of gold, has been replaced by a sort of aigrette or flame of thin gold, which must be of late Roman date, whereas the head itself is apparently Saïte. It was originally mounted on the forepart of another object, either a harp or a model bark, probably: part of the lead soldering remains.

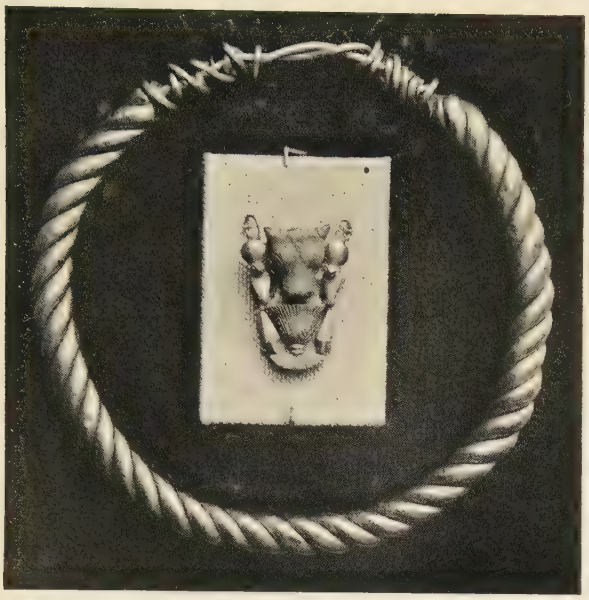
H. R. H.

35. SOME NEW GREEK VASES.

THE Department of Greek and Roman Antiquities has acquired several Greek vases of special interest during the last few months. They include:

(1) A tall amphora with black figures (Plate XXIV *a*, *b*), of the type known as *loutrophoros* or *prothesis-amphora*. This vase belongs to a class found exclusively at Athens; and of the earlier or black-figured examples with funeral subjects not more than a dozen are known. The majority are naturally in the Museum at Athens, and there are others at Berlin and in the Louvre, but hitherto the Museum has possessed nothing of the kind.

The new example, which measures 20$\frac{1}{4}$ in. in height, has an elongated body and a long slim neck with wide lip and vertical handles; it is unfortunately much shattered, but is practically complete. The subjects are on the neck and body; on the neck each side are three draped bearded men with hands raised in an attitude of mourning. The figures round the body fall into two separate groups; on the one side is the main subject, the *πρόθεσις* or laying-out of the corpse with attendant



a

b

d

c

XXIII. EGYPTIAN JEWELLERY

a

b

c

d

XXIV. GREEK VASES

mourners. The body of an elderly man is laid out on a couch with an embroidered coverlet over it, the legs of which are elaborately moulded in the form of Ionic columns. At the head is a mourning woman, behind it another, and in front of it three more, all with hands raised in an attitude of grief; in front are also two children, a boy and a girl. The scene is bounded by Ionic columns. On the other side are four bearded men riding on horseback, accompanied by two dogs.

The vase is of the later black-figure style, dating from about 500 B. C. The subjects are the same as we find repeated on all the other vases of this class, the only variant being the actual burial scene found on a vase in Athens. The funerary use of these vases is undoubted, and they were probably actually placed on the tombs of dead persons. It is interesting to note that they are all made with open bottoms, which clearly shows that they served no other purpose. The shape of the vases, the ornamentations, and the choice of subjects all indicate that they are the direct successors of the Dipylon vases of two or three centuries earlier, an example of which, described in Vol. II, No. 1, of this *Quarterly*, may be profitably compared with them.

In the red-figure period throughout the fifth century these vases still continued to be made, but the character of the subjects changes, and in place of funeral subjects we find representations of marriage scenes. This seems to be due to two causes, firstly the new fashion of placing more permanent vases of marble on the tombs (of which numerous examples resembling the pottery vases in shape may be seen in the Athens Museum); secondly, the funerary rite known as the λουτροφόρια, or carrying of vases containing water for the bathing of the dead. This ceremony was also known as the χθόνια λουτρά, or baths of the interred, and the vases themselves came to be known as λουτροφόροι. The lexicographers Hesychius and Eustathius tell us that the vases were placed on the tombs of young people who died unmarried, as funerary emblems, and this would explain the preference for nuptial subjects for their decoration. Demosthenes, in his speech in answer to Leochares (§§ 18, 30), speaks of a λουτροφόρος placed on the tomb of Archiades, an unmarried man.

(2) A flask or aryballos of the late red-figure period (Plate

XXV *c*), made at Athens about the end of the fifth century B. C. It belongs to the class of vases with the polychrome decoration which was introduced at this time, when the severe taste of the simple red-on-black decoration had ceased to make its appeal; in the present instance white and pink pigments are freely used, and there are also apparent signs of gilding which has now disappeared. The chief interest of the vase, which is 6 in. high, is its unusual subject. In the centre of the scene is a large radiated disk, within which is seen a female head in profile, with a broad coif bound round the hair; the face and the coif are both painted pink, and the hair over the forehead and a necklace may have been gilt. This disk seems to be held up by a woman on the right, who wears a white chiton and white shoes edged with pink. On the left is a young man partly draped, who raises his left hand with a gesture which might be interpreted as one of apology or protest. There can be no doubt that the disk is intended to represent Selene, the moon-goddess, although it appears to be a unique example (before Roman times) of the moon being represented with rays. But we know that the moon played an important part in the magical rites of the Greeks, and especially in connexion with love affairs. We need only recall the famous second *Idyll* of Theocritus, in which Simaetha invokes the moon in connexion with her faithless lover. There is also a vase-painting published by Tischbein as being in the former Hope collection, which represents two women drawing down the moon by means of a cord and invoking her with the words 'Hail, Lady Moon'. This is the only artistic parallel to our present vase, but unfortunately the vase itself has now disappeared, and there are indeed reasons for doubting whether it ever had any genuine existence. At all events we can hardly go far wrong in interpreting the vase-painting under discussion as representing the efforts of a woman to persuade the moon-goddess to intervene and win back for her the apparently erring and faithless lover.

(3) A Campanian situla (or bucket), measuring 11 in. high by $10\frac{1}{4}$ across, dating from the fourth century B. C. (Plate XXV *a*, *b*), formerly in the collection of the Misses Dillwyn Parrish, sold at Sotheby's, 5 July 1928 (lot 44). It is a quite unique example of this fabric both in shape and style. On either side of the rim in place of the handle is

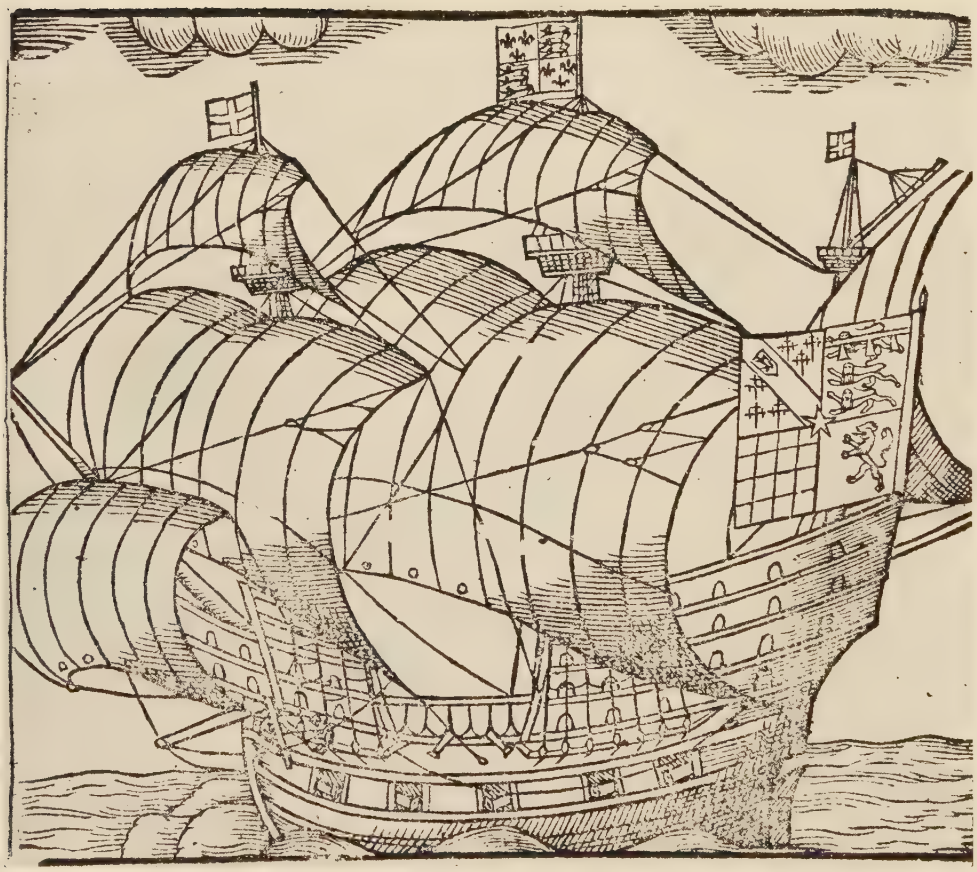
a

b

c

XXV. GREEK VASES

XXVI *a*. GOLD ARMLET FROM JUGOSLAVIA



XXVI *b*. AN ELIZABETHAN SHIP

a projection in the form of a double saddle, corresponding to the projecting piece in which the movable handles of a *situla* are usually fixed. The clay is of a brownish buff colour such as is often found in Campanian vases, and white pigment is somewhat sparingly used for details. On one side of the vase a young man wearing a short cloak and a large wreath round his head, and carrying a spear, leads up a horse; he is confronted by a lady also wearing a wreath, who draws aside her veil as if to expose her charms to him. Behind the lady, who may perhaps be Aphrodite, is another lady, in a leaning attitude but with no support for her elbow; she is more lightly clad, and with her left hand draws forward her veil from behind. In the lower part of the scene Eros checks a dog from the pursuit of a goose, which seizes the opportunity to escape. The youth must be Castor, but there is no known legend which would explain the subject, evidently of an amatory nature. It is too peacefully presented to be the rape of the Leucippidae.

On the reverse are five young athletes, all wrapped in mantles except the middle one, who is nude and wears a wreath. Each wears a diadem of peculiar form with three vertical points in front, such as is worn on other vases by runners in the torch race. It is possible that this scene represents the reception of the winner by his companions.

This vase is probably from the fabric of Abella, characterized by its dull-coloured clay, of which there are some examples at Naples; the nearest parallel to the style in the Museum collection is a hydria representing the Danaides in Hades. In the grandiose figures with their staring eyes and rich drapery we can trace an echo of the earlier vases by the masters of Paestum. H. B. W.

(4) Two Corinthian vases, a pyxis and a skyphos (Plate XXIV *c*, *d*), like the preceding, from the collection of the Misses Dillwyn Parrish. The skyphos (*d*) is $3\frac{3}{4}$ inches high and is made of lustrous pale yellow clay in extremely fine fabric. Its linear decoration, particularly the double rays, the bands of vertical zigzags, and the dot-rosettes are, like the fabric, Protocorinthian. The band of animals, however, is in fully developed Corinthian style. It must be one of the earliest as well as one of the finest examples of Corinthian ware, and it has

a special value in demonstrating the relation of this fabric to Protocorinthian.

The pyxis measures 3 inches to the top of the lid; its style and fabric are ordinary Late Corinthian, but there are only two busts supporting the lip instead of the usual three. Moreover, the busts are not a pair. Both are draped in red mantles, but one has the mantle drawn over the top of the head and the hair, in the other the hair falls in two moulded tresses on each shoulder and the head wears a heavy fillet. E. J. F.

36. A GREEK INSCRIPTION FROM EGYPT.

THE Department of Greek and Roman Antiquities has recently acquired a Greek inscription of Roman imperial date reputed to have been found at Saqqara (Memphis). It is cut in clear but poorly formed characters upon a slab of white and grey streaked marble 1.18 metres in height by 0.91 metres in width; the text consists of four lines of larger lettering at the head of the stone, with thirty-one lines of smaller lettering arranged in double columns below. The slab has been broken, but nothing is missing.

The inscription comprises the list of competitors and officials in an athletic festival explicitly described as *τὸν πρῶτον ἱερὸν εἰσελαστικὸν ἐφηβικὸν ἀντωνινιανὸν ἤλειον λεόντιον ἰσαντινόϊον ἀγῶνα*: that is to say, the first sacred Antonine contest of youths (? in the month *Λεοντών*), celebrated in honour of the triumphal entry of the Olympic victors, similar to the Antinoeia. Several of these technical terms require explanation: the meaning of *εἰσελαστικός* is defined in the correspondence of Trajan and Pliny (letters cxix and cxx) as applying to a contest held to celebrate the return to their native town of victors in the great games; for the use of *ἀντωνινιανός* with reference to games founded by members of the Antonine house cf. CIG. 4472 (Laodicea); *ἤλειος* is apparently an unknown word, but perhaps means Elean, viz. Olympic; *λεόντιος* is also obscure, but possibly implies that the games were held in the month *Λεοντών*, the second in a calendar introduced at Alexandria on 26 June, 285 B.C. (see Pauly-Wissowa, hbd. xx. 1588); *ἰσαντινόϊος* is an epithet coined on the analogy of *ἰσολύμπιος* (CIG. 4472, 13) and presumably means

that the games resembled the Antinoeia founded by Hadrian in memory of Antinous.

The date is given: ἔτους δ' αὐτοκράτορος Καίσαρος Μάρκου Αὐρηλίου ////////// εὐσεβοῦς εὐτύχου [sic] σεβαστοῦ—'in the fourth year of the Autocrat and Caesar M. Aurelius—, pious, fortunate, august'. The word after Αὐρηλίου is chipped away, but was almost certainly Ἀντωνίνου; the erasure can only be explained on the assumption that the emperor's name was subjected after his death to a *damnatio memoriae*. The only emperor called M. Aurelius Antoninus who suffered this posthumous indignity was Elagabalus; and it is thus to the fourth, and last, year of his reign (A. D. 222) that we may reasonably attribute this inscription. R. H.

37. AN ANCIENT BUDDHIST SCRIPTURE.

THE Saddharma-puṇḍarīka-sūtra ('Scripture of the Lotus of the Good Law') expounds the mystic transcendentalism of the Mahāyāna School. It was composed in India about the beginning of the Christian era, and soon became exceedingly popular in the domains of Northern Buddhism. Together with the Nirvāṇa-sūtra, it is believed to have formed the last of the five series of preachings by the Lord Buddha, and according to the T'ien-t'ai sect, whose teaching is entirely based on it, contains the highest development of his doctrine.

Three complete Chinese translations of this Sūtra exist, all made by Buddhist missionaries from the West. The first was produced by Dharmaraksha towards the beginning of the fourth century; the second, which is the basis of the present work, by the famous Indian monk Kumārajīva, who lived a century later; and the third dates from the same period in which Prince Shōtoku wrote his commentary. Kumārajīva's work, which is divided into twenty-eight chapters, has been generally accepted as the standard translation: its popularity may be gauged by the enormous number of rolls containing portions of it which were recovered from Tunhuang. Its only serious rival in this respect is the much shorter Vajrachchhedikā or Diamond Sūtra, also in Kumārajīva's version.

Over fifty commentaries on this Sūtra are preserved in the huge Supplement to the Chinese Tripiṭaka published in Kyōto; of these,

however, only one is certainly older than the commentary by Prince Shōtoku. The latter is one of the great figures of Japanese history, especially on account of his activity in the propagation of Buddhism. The second son of the Emperor Yōmei, he was named heir to the throne at the accession of his aunt Suiko, and exercised the functions of a regent until his death in 621. His scholarly attainments were unexampled in his own age and country, and the numerous reforms which he introduced from China almost entitle him to be considered the founder of Japanese civilization.

It can be imagined with what veneration an autograph manuscript from the pen of this great man must be regarded by his countrymen. His commentary, entitled *Fa hua i su* (or in Japanese form *Hoge gisho*), was preserved for centuries in Hōryūji, the most ancient temple in Japan, which was erected near Nara during Shōtoku's own lifetime. Thence it was transferred to the archives of the Imperial household at Tōkyō, where it has remained ever since. It has recently been reproduced by photographic process by the Society for the Adoration of Prince Shōtoku, and a copy of this facsimile has been presented to the Trustees of the British Museum by the Tōkyō Imperial University.

The characters (which are of course Chinese, the Kana script not having been evolved at that date) are boldly and clearly written, though they lapse occasionally into semi-cursive forms. On the whole, the manuscript compares favourably with the rolls in the Stein collection containing commentaries; these, it should be noted, are never copied with the same reverential care that is expended on the Sūtras.

The reproduction has been executed by means of photography to correspond as exactly as possible to the original. It comprises four rolls, each about 47 feet long by $9\frac{3}{5}$ inches wide, mounted on rollers tipped with openwork silver ferrules, and bound in plain-woven crimson silk of canvas texture with geometrical pattern. L. G.

38. SOME ELIZABETHAN TRACTS.

AMONG the recent acquisitions by the Department of Printed Books are three exceedingly scarce English seventeenth-century tracts on naval history, which the Trustees secured at the

recent sale of the Petworth House Library. Of each of these tracts only one other copy is recorded:

(1.) *A True Relation of a most worthy and notable Fight . . . the nineteenth day of June* [1616] . . . *by two small Shippes of the Citie of London . . . against Sixe great Galles of Tunes* [by Henry Roberts], illustrated on the title-page with a woodcut depicting the engagement. The only other copy recorded is that formerly in the Britwell Library.

(2.) *A True and Credible Report of a great and very dangerous fight at Sea between certaine Ships belonging to sundrye Merchants of England and five . . . Ships of warre of the King of Spaines . . . the 25. of May last past 1600.* This has on the first and last leaves a woodcut of an English warship in full sail (Plate XXVI*b*). The only other copy recorded is in the Bodleian Library.

(3.) *A True and perfect Relation of the Newes sent from Amsterdam, the 21. of February, 1603. Concerning the fight of five Dutche Shippes in the East Indies, against the Portugall Fleete.* The only other copy recorded is in the Bodleian Library.

At the same sale was acquired a fine copy of a pamphlet by Peregrine Bertie, Baron Willoughby de Eresby, printed in 1589, entitled: *A Short and True Discourse for satisfying all those who, not knowing the truth, speake indiscreetly of hir most excellent Maiestie, &c.* Of this only two other copies are known, one being in America.

39. A RARE SPANISH BOOK.

THE Department has also acquired a fine copy of an early Spanish book, the *Directorio de las horas canonicas*, printed in the Monastery of Montserrat and dated the last day of September 1500. The printer, whose name is not given, is Juan Luschner. This is one of the scarcest of the books printed at Montserrat during the fifteenth century. Dr. Haebler records seventeen such books in his *Bibliografía ibérica del siglo XV* (1903, 1917). All are in Latin except two, which are in Spanish. The *Directorio* is one of the Spanish books, and of this Dr. Haebler could not trace a copy. It is a small octavo, well printed in red and black and with ornamental woodcut capitals. The author's name is not given, but the work was written

by Garsias de Cisneros, Abbot of the Monastery and a cousin of the famous Cardinal Cisneros. The present edition of the Spanish text is the first edition of the work (Plate XXVII).

40. THE CRUCIFIXION ON A FRANKISH BUCKLE (DALTON GIFT).

TO mark their appreciation of Mr. O. M. Dalton's services to archaeology, a number of his colleagues and friends subscribed, on his retirement from the Museum last December, to make a presentation to the Trustees commemorating his Keepership of British and Medieval Antiquities. The fund sufficed to purchase a remarkable Merovingian belt-buckle which has met with Mr. Dalton's approval and has been accepted by the Trustees, who 'welcome this recogni-'tion of the eminent services rendered to the Museum by Mr. 'Dalton, and appreciate his self-abnegation in preferring an addition 'to the Museum rather than a personal gift to himself'. The buckle was found at Creil, Dépt. Oise, and is represented full-size on Plate XXVIII. The material is iron, and to the tongue-shaped portion is attached a bronze plate embossed with a crucifix; the three domed rivet-heads at the angles, like the boss at the root of the tongue, being usual on Frankish buckles of this period. The best répertoire of such antiquities is Barrière-Flavy's *Les Arts industriels des peuples barbares de la Gaule du V^me^ au VIII^me^ Siècle*; and in his thirty-three plates of buckles many examples may be seen not only of the Greek and Latin forms of the cross, but also the fish as a Christian symbol, the conversion of the Franks having taken place at the end of the fifth century. But this seems to be the only example with a crucifix, and as the date is probably between A. D. 650 and 700 it must be one of the earliest representations of the crucifixion. The Museum already has two earlier specimens, which have been described by Mr. Dalton: the ivory panel dating from the fifth century (*Cat. of Ivory Carvings*, No. 7, Pl. IV *b*, and *Cat. of Early Christian and Byzantine Antiquities*, No. 291), and the carnelian intaglio from Rumania (*Cat. of Engraved Gems of the Post-Classical Period*, No. 544, Pl. XVII, p. 74, where other early examples are cited). The addition of a nimbus to the crucified figure is noted on a gem

Suma desta obra

¶ A.vj.

En los.iij.psalmos q̃ a esta hora se dize

Ora mos por los { Enemigos.xp̃ianos.moros.iu dios.y infieles. Parientes Bienfechores.

¶ A.ix.

En el hymno.y.iij.psalmos

Ora mos por los { Tentados.Aflictos.y Latiuos Que está en pecado mortal Justos Enfermos y q̃ estan en el arti culo dela muerte.

¶ A completas.

Ora mos por { Las animas de purgatorio. El estado dela yglia vniuersal. Nuestra congregacion

Fue impmido en Mõtserrat.postrime ro de Setiẽbre.año de Mil y q̃tos.

BRITISH 18 JUL 28 MUSEUM

Directorio delas horas canonicas I

¶ Comença vn tractado directorio de las horas canonicas que enseña el mo do que el Religioso ha de tener para se aparejar al tiẽpo delos maytines. en aq̃l quarto q̃ le es dado ante delas vigilias. Y dela manera q̃ ha de tener en la psalmodia: assi delos maytines como de todo el dia: pa estar cõ atẽcion y la mente occupada en dios: Y delo q̃ ha d̃ exercitar despues d̃ acabadas las vigilias y las otras horas del dia: en a q̃l intualo q̃ esta de rodillas enel coro.

¶ Capitulo primero como no deue ser el Religioso negligẽte mas muy solici

[I] to en cũplir el officio diuino. A el segundo libro del Para lipomenon en el segundo ca pitulo se escriue. Fijos mios:

a

XXVIII. THE CRUCIFIXION ON
A FRANKISH BUCKLE

of the third century: it is prominent in the present example, and though previously used as a token of dignity, it hardly appears as a Christian emblem before the sixth century. The Creil buckle is somewhat exceptional in not having a cross within the circumference, as saints and certain other persons were distinguished by a simple halo. It will be observed that the hands and feet are covered by the rivet-domes in a manner that argues neglect or ignorance in the maker of the buckle, recalling the cruciform pendant in the Museum from Wilton, Norfolk, which frames a Byzantine coin with the cross inverted (*Anglo-Saxon Guide*, Pl. IV, No. 3, p. 61). The nude figure is unduly elongated, and of crude workmanship; but the loin-cloth can be discerned, and the head droops to one side as usual in these early examples. About the year 700 the crucifix definitely took its place in decoration and in pious instruction; and the eighth century saw a great increase in its use on religious monuments and ornaments of all kinds, which has been explained by the immigration of oriental monks, who had been driven westward by the Iconoclastic persecution. Though it is at present impossible to fix the date more precisely, enough has been said to show the connexion between this Frankish relic and the Early Christian collection with which for many years Mr. Dalton was specially concerned. R. A. S.

41. A GOLD ARMLET OF THE MIGRATION PERIOD.

A CURIOUS combination of styles is seen in this gold armlet (Plate XXVI*a*), recently found at Subotica (Szabadka) between the Theiss and Danube and about half-way between Buda-Pest and Belgrade, in what is now Jugoslav territory. It weighs 2 ounces troy and is 3 inches across. Two stout wires are twisted with a third which is composed of two finer strands twisted together, a common feature in the Viking period of Scandinavia (e.g. Rygh, *Norske Oldsager*, Nos. 713, 714). Like many silver bracelets of that period, this method was perhaps derived from eastern centres such as Tashkent and Samarkand; and South Russia, where Goths from the Baltic were located from the third century till their eviction by the Huns about A. D. 375, could easily import from this same region. The Gothic migration westward was mainly up the Danube valley; and

the terminals of the armlet certainly point to an early Teutonic origin, as they take the form of 'horses' heads', as seen on many brooches from southern Germany and described by Bernhard Salin in Chapter IV of his *Die altgermanische Thierornamentik*. Such terminals have been rarely found on brooches in England, and are easily distinguishable from the Scandinavian type which is common here in the sixth century. Apart from the terminals, the best parallel in the Museum is a gold armlet of wires twisted in the same manner, the tapering ends welded together: it formed part of the Douglas (Isle of Man) hoard, which contained coins dating from 925–75. The same technique in gold reached Gotland in the Baltic, there being two similar finger-rings from that island in the collection, as well as one from West Bergholt, Essex. All these may date from the Viking period, and would therefore be about three centuries later than the Subotica example, which must be dated by its terminals, and indicates the date and route of the introduction of this peculiar treatment of gold wire into Europe. R. A. S.

42. ENGLISH DRAWINGS AND ENGRAVINGS (WARREN GIFT).

MRS. WARREN has recently presented to the Museum a considerable number of drawings and engravings which were the property of her father, the artist H. C. Selous (1803–90). He is best known by his illustrations to the *Pilgrim's Progress*. Some of his own drawings, dating from 1830, form part of the gift, and show him to have been a landscape artist of considerable merit, skilled alike in the use of water-colour and pencil. A more important drawing is the fine example, here reproduced (Plate XXIX), of a finished water-colour by Richard Westall, R.A., of whom the Museum already possessed slight sketches and also elaborate water-colours of historical and theatrical subjects, somewhat pompous and pretentious, but nothing to show Westall to advantage as a painter of those rustic subjects which the engravers of his day frequently reproduced. The 'Young Woodcutter' ($17\frac{3}{8} \times 12\frac{3}{8}$ inches) cannot be traced in the list of Westall's exhibited works, and does not seem to have been engraved. It is a typical specimen

XXIX. 'THE YOUNG WOODCUTTER', BY WESTALL

XXX. AN OBSERVATORY CLOCK BY TOMPION

of his finished work, with face and hands stippled in the manner of a miniature.

Of the engravings given by Mrs. Warren, the most important by far is a touched engraver's proof of the beautiful mezzotint, 'Lady Louisa Manners', after Hoppner, engraved by Charles Turner. The only similar proof hitherto known, prior to the first published state, was in the H. P. Horne Collection, sold in 1926. That proof was described as 'cut close', whereas the present example has lost nothing except part of its blank lower margin. It has been marked with white in several places to indicate alterations which were afterwards carried out. Another scarce Charles Turner is 'The Turnpike Gate', an aquatint, after J. J. Chalon, printed in colours. A state of this engraving earlier than that described by Whitman was presented in 1917 by Lady Lucas, but this is earlier still, being before the artists' names. Unfortunately the margins have been much cut. The other engravings are chiefly topographical, but they also include one item of a very different kind, the unsigned parody of the Eglinton Tournament which is mentioned in Austin Dobson's Memoir (*D.N.B.*) as the first published work of Richard Doyle (1840). The statement, by the way, that it was done in his fifteenth year, i.e. before September 1839, is inexact, for several allusions to its completion and publication occur on the early pages (January 1840) of the youthful artist's illustrated journal in the Print Room. The elves that play round the frames of the designs anticipate the familiar title-page of *Punch*. The lithographed *Tournament, or the Age of Chivalry revived*, without letterpress, is not to be traced in the British Museum Catalogue, and is also wanting in the library of the Victoria and Albert Museum. C. D.

43. JAPANESE PAINTINGS AND PRINTS: RECENT ACCESSIONS.

WELL known as an amateur of Japanese art, especially lacquer, Mr. James Orange, who was long resident in the East, has bequeathed to the Museum his collection of works by Shibata Zeshin (1817–91) one of the outstanding artists of the later nineteenth century. Apart from the lacquer, separately noticed, the bequest

includes twenty paintings, some in kakemono form, others on flat mounts, and an album of sketches. The paintings are mostly in lacquer pigment, a technique of which Zeshin was particularly fond. Some of them are first-rate examples: a picture of 'The Sacred Bull at the Kamo Festival' may be specially mentioned. Zeshin was an admirable painter of still life. There are good examples of this *genre* among the paintings, and also among the twenty-nine colour-prints, of various dates, styles, and subjects, included in the bequest.

A six-fold screen-painting on a gold ground has been deposited on indefinite loan in the Oriental sub-department by the Hon. Mrs. Robert Wood. This fills a gap in the Museum collection of screens. The subject of the painting is a scene from a novel, possibly the *Isé Monogatari*. In the centre, men and women are preparing a meal in a room overlooking a garden. At each side are glimpses of other parts of the house, and of gentlemen and ladies within. Willows and flowering shrubs are in the garden; two children lean over a well, and others play. The design has the bold conventions and decorative colour, the summary vigour in drawing, of the earlier Tosa School, in the art of which there is always a sense of the drama latent in human relations. The screen bears an inscription attributing it to Tosa Mitsuaki, a fourteenth-century master. It is later, no doubt; perhaps sixteenth century: but it retains so much of the virile character of the school's great tradition—afterwards to lapse into frigidity and prettiness—that it makes a very valuable addition to the Museum series of Japanese paintings.

Among the 'Primitives' of the Japanese woodcut Okumura Masanobu is perhaps the finest artist, certainly the most varied and attractive. From the Straus-Negbaur Collection, sold at auction at Berlin in June, the Museum acquired an important print by Masanobu, one of the large prints of tall proportions which are among his choicest works. It is a form which he was the first to employ. Masanobu (1691–1768) began his career as a boy of thirteen, but his most splendid prints were produced in the years about 1740–50, when he was the undisputed leader of the whole school. This hand-coloured print of the actor Onoye Kikugorō as a vagrant dates

from about 1750. It is in the work of the Primitives, always rather neglected in England, that the Museum is weakest; this fine example of Masanobu is therefore a welcome accession. An excellent actor-print in two colours by another Primitive, a rare and hitherto unrepresented artist, Yamamoto Yoshinobu, has also been acquired: and among other purchases may be mentioned the rare but well-known book *Waka no Ura*, by Takagi Sadatake, from the Odin sale in Paris; the set of five illustrations to *Ehon Ginseki*, by Utamaro; and a kakemono of a Beauty, unsigned, but probably by Shunshō, formerly in the de Goncourt Collection. L. B.

44. A NORTH ITALIAN HERBAL OF THE FIFTEENTH CENTURY.

A MANUSCRIPT herbal, lately added to the rich collection of the kind already in the Museum, is of unusual interest both from the naturalistic treatment of the plants and from the fact that the place of origin can be identified with certainty. A note on a page containing a representation of a plant of the *Senecio* genus states that the chaplain of 'dominus Leopoldus' told the compiler that the herb was called 'herba vulnerum' in his country. Below this is written: 'Invenitur circha locum sancti Baldi', the habitat indicated being, no doubt, Monte Baldo, the mountain range between the Lago di Garda and the valley of the Adige, still famous for its rich flora. Leopold III, Duke of Austria, held Belluno and Feltre from 1376–86, and references to Belluno as the habitat of several plants shows that the herbal was compiled there. A later note referring to Belluno and Feltre as 'huius civitatis' confirms this. The script is of the early fifteenth century. Various plants are noted as growing at Treviso and Cividale, so that the book is an early contribution to the description of the flora of the Venetian province. To this interest in the local flora is no doubt due what is perhaps the earliest known representation of a plant which has been identified as edelweiss (*leontopodium Alpinum*, here called *philago .i. ancipatus maior*). The white blooms are well shown relieved against a red shield.

The Latin text, which is largely drawn from Dioscorides with additions from other compilations (Macer Floridus, Serapion,

Theodorus, &c.), is entirely subsidiary to the illustrations. These are on a large scale, a picture of one plant usually occupying the whole page, notes on the character, locality, and uses of the herb, with full lists of synonyms, being inserted in the blank spaces round it. The drawings are well designed and broadly and freely executed in water-colours. They have every appearance of being taken from the actual plants, and the book is thus an early forerunner of the modern science of botany. Two of them are reproduced on Plates XXXI and XXXII. R. F.

45. PERABO COLLECTION OF MUSICAL AUTOGRAPHS.

THE Department of Manuscripts has recently acquired the valuable and important collection of musical autographs made by the late Mr. Ernst Perabo, of Boston, U.S.A. (1845–1920), through the generosity of his former pupil and friend Mr. E. Perry Warren, to whom he presented them in 1904. The collector himself had previously in his lifetime (1902) presented to the Museum the MS. of Schubert's Sonata in G (*op.* 78), Additional MS. 36738, and it is fitting that in the year of the centenary of Schubert's death this recent gift should be particularly rich in autographs of that composer, viz. his Mass in B♭ (*op.* 141), 'Three Italian Songs' (*op.* 83), 'Wanderers Nachtlied' (*op.* 4, No. 3), 'Der Fischer' (*op.* 5, No. 3), and a fragment of 'Die Sehnsucht' (*op.* 39).

Of no less interest is a manuscript of selections from the church music of Johann Ernst Eberlin, Court-Organist to the Prince-Archbishop of Salzburg, and Johann Michael Haydn, in all seventy-nine leaves, in the hand of Mozart. It is probably this manuscript to which Mozart refers in a letter to his father dated 4 January 1783 (L. Schiedermair, *Die Briefe W. A. Mozarts*, ii, p. 208).

Beethoven is represented by the pianoforte part of his Grand Triple Concerto (*op.* 56), with autograph title 'Klavierstimme konzertante Konzert' and corrections in score by the composer; and also by a copy of the first edition of the Three Pianoforte Sonatas (E♭, F minor, and D), published by Bossler (Speier, 1783), with a scribbled note, probably by the composer, 'Noch vor diesem Werke

XXXI. A NORTH ITALIAN HERBAL

XXXII. A NORTH ITALIAN HERBAL

sind Variationen in C moll wie auch Lieder in einem Bosslerischen Jornal erschienen'—the latter reference being to the 'Schilderung eines Mädchens', in Bossler's 'Blumenlese für Liebhaber'.

Of the remaining musical autographs special mention must be made of the first oboe part of J. S. Bach's Cantata cxxx, 'Herr Gott, dich loben alle wir'; C. M. von Weber's 'Six variations for pianoforte on a theme from Vogler's Samori'; Johann Michael Haydn's Requiem Mass in B♭; T. Kirchner's 'Albumblätter' (*op.* 7, Nos. 1 and 2); and finally letters of Beethoven, Berlioz, Brahms, Czerny, Dussek, Niels W. Gade, Glinka, Heller, Liszt, Longfellow, J. R. Lowell, Mendelssohn-Bartholdy, Meyerbeer, Moscheles, Mozart, Raff, Reinecke, A. Rubinstein, Schiller, Clara and Robert Schumann, Weber, and many others. B. S.

46. MANUSCRIPTS FROM PETWORTH.

THE recent dispersal at auction of part of Lord Leconfield's library from Petworth House, Sussex, has brought a notable addition to the unparalleled array of chartularies in the Department of Manuscripts. The new-comer (Add. MS. 41612), a register of the Cathedral Priory of Ely, is written in a variety of hands ranging from about A. D. 1270 until the fifteenth century and is still preserved within its original binding of oak boards. Unlike the numerous chartularies both of the Priory and See of Ely already in the Department, this volume is not an entry-book of title-deeds to property, and may well have been intended as a formulary in which letters and instruments likely to be of future service were recorded. Its very miscellaneous contents have been elaborately calendared by the Historical Manuscripts Commission (*Sixth Report, Appendix*, pp. 289–300). They include copies of the ordinances drawn up in 1304 for the Chapter of Ely and of others (dated 1314) chiefly concerning the Convent, the various deeds employed in the course of the elections of John de Ketene and John de Hotham to the See in 1310 and 1316, the former being elected 'per uiam compromissi' (cf. Royal MS. 8 D. III, f. 76), a documented account of a visitation of the Diocese by Archiepiscopal Commissioners in 1315 which caused deep consternation, confirmations of grants to Cambridge

colleges, grants of corrodies describing the food and raiment to be enjoyed by the recipients, and bargains with medical practitioners to secure their attendance upon the community. Perhaps the most interesting document is a petition to the Crown, dated 1322, pleading for a respite of payments due to the Exchequer on account of the expenses entailed by the recent collapse of the bell-tower. To replace the fallen tower, Alan de Walsingham, Sacrist, later Prior of Ely, designed the lantern which is now one of the glories of the Cathedral.

The Petworth sale yielded five other manuscripts, the most valuable being a copy of William Cartwright's tragi-comedy 'The Royal Slave' which is of earlier date than the printed edition of 1639 (Add.MS.41616). Another play, Walter Montagu's 'The Shepherd's Paradise' (Add. MS. 41617), gives the cast when it was performed by Queen Henrietta Maria and her household. The remaining manuscripts contain tracts on trade, finance and military matters. The covers of three of the volumes bear impressions of the book-stamp of Henry Percy, ninth Earl of Northumberland (1564–1632), familiar from the reproduction in Mr. Cyril Davenport's *English Heraldic Book-Stamps*. 'The Wizard Earl' has not hitherto been recognized as a prominent book-collector, but the twenty books stamped with his arms in the Petworth sale seem to mark him out as the owner of a library of generous proportions. A. J. C.

47. OBSERVATORY CLOCK BY TOMPION.

PUBLISHED last December among recent acquisitions by American collectors (*Burlington Magazine*, vol. li, p. 309), the clock made by Thomas Tompion, 1676, to the order of Sir Jonas Moore (as inscribed on the dial) has passed into the possession of the Museum, having been generously surrendered to the vendor, Mr. Percy Webster, by Mr. Roland Taylor of Philadelphia. In 1675 John Flamsteed was appointed to Greenwich Observatory, then newly erected; and it was probably for his personal use that the clock was ordered by his friend Sir Jonas Moore and made by the leading craftsman of the time, who has been called the father of English watchmaking. It embodied all the latest improvements and was probably the first clock made to go for twelve months with a single

winding (MOTUS ANNUUS on the dial). The minute-hand takes two hours to go round the dial, and is concentric with the hour-hand. The seconds pendulum, and the anchor or recoil escapement are here seen to be earlier than the date given in the text-books, though William Clement applied Dr. Hooke's invention of the latter to clocks about the same time. This clock is furnished with the bolt-and-shutter maintaining power: in this device, as Britten explains, a shutter which obstructs the winding-hole has to be lifted before the key can be inserted, and this action causes a spring or a weighted lever to impel the wheels during the process of winding, when the driving weight is inoperative. The gilt corner ornaments were probably added at a later date and are out of proportion. To serve as a background to the hands the metal face was perhaps covered with some black material, but is now stripped; and the clock is exhibited in a new case, which, however, cannot be made tall enough for an annual winding. It was made to hang in the Octagon Room at Greenwich without a case, in a recess allowing for the fall of the weight and swing of the pendulum. It is illustrated on Plate XXX.

R. A. S.

48. NEW PRINT ROOM ACQUISITIONS.

AFTER the important additions made last year to the fine collection of Cranach's woodcuts in the Print Room, it is satisfactory to record still more accessions. Mr. Henry Van den Bergh has presented, through the National Art-Collections Fund, one of the very scarce woodcuts belonging to Cranach's earliest period, before he settled at Wittenberg and became painter to the Elector of Saxony. It has only been discovered in recent years that he worked for some time at Vienna. The Print Room has hitherto possessed no example of this early work in the original. The woodcut presented is the Crucifixion, on vellum, which belongs to the Passau Missal printed at Vienna by J. Winterburger in 1503. The copy of this Missal in the library contains the important woodcut of St. Stephen, dated 1502, but not the Cranach Crucifixion for which a different cut has been substituted in the Canon. Two larger woodcuts by Cranach belonging to the same group and a different Crucifixion were sold

at Leipzig last year for very high prices and went to New York and Vienna respectively: early Crucifixion woodcuts in general are now in great demand, and this must be regarded as a very fortunate acquisition for which another opportunity would not easily have occurred. Three portraits by Cranach have also been acquired: a very scarce 'John Frederick I' (B. 131) drawn on a large scale, and two different woodcuts representing his consort, Sibylla of Cleves. Another German royal portrait of the same period is the rare large woodcut of Ulrich, Duke of Würtemberg and Teck, ascribed to Brosamer. A large unsigned 'Regina Cœli' of the late sixteenth century is an interesting addition to the Italian woodcuts.

A rare little French book, the *θανατογραφία* or 'Mortis Descriptio' of François Quelain, printed at Paris about 1545 by Nicolas Le Riche at the sign of the two anchors, has been acquired by the Department on account of the great artistic excellence of the anonymous woodcut which appears on the verso of the title-page, representing Death aiming an arrow, but restrained by the hand of God. It is beautifully cut, but a suggestion which has been made that the design may be by Holbein is inadmissible.

Another French work of art, of a different period, dealing with the *macabre*, was acquired at the same time. This is the 'Nouveau Recueil d'Ostéologie et de Myologie', by Jacques Gamelin of Carcassonne, a folio volume printed at Toulouse in 1779. Gamelin (1738–1803) was a native of Carcassonne, who after passing some years at Rome as chief painter to Clement XIV, settled at Toulouse (for a time also at Montpellier), and spent the fortune inherited from his father on the production of this lavishly illustrated 'Recueil'. Primarily a scientific work, it is enriched by vignettes etched by Gamelin himself with remarkable vigour, some of which are battle scenes not directly connected with the book; but the actual illustrations of skeletons, in many attitudes, are inspired by a fertile imagination and engraved with high technical perfection. The plates throughout the book are partly Gamelin's own work and partly engraved by Lavalée from his designs. The whole volume is very interesting as a product of the south of France. Gamelin seems never to have visited Paris except for a short time as a young student. His

etchings, according to Baudicour (1859), are so rare that none were at that time in the Bibliothèque Impériale; thirty-three are enumerated apart from the 'Recueil'.

The Museum has recently acquired, for the first time, some etchings by another of the little-known eighteenth-century etchers of France, Gabriel de St. Aubin, whose work is very scarce and highly valued by French collectors. A fortunate discovery in an album of miscellaneous prints of small importance has put the Museum in possession of a complete set of St. Aubin's six etchings illustrating the fire which destroyed the Foire St. Germain in 1762 (Nos. 28–33 in Dacier's catalogue). They are true painter's etchings, utterly unprofessional and personal in treatment. The Bibliothèque Nationale possesses an undivided set of the six subjects, which were etched on one plate, but in other collections only two or three at the most are recorded, and single specimens have been sold for high prices.

By the English seventeenth-century etcher, Richard Gaywood, a pupil of Hollar, a charming little drawing has recently been bought. It is the original study for the etching of a young man playing the lute, with the outlines indented for transfer to the plate, on which the original composition was considerably enriched by new accessories.

C. D.

49. OTHER GIFTS.

THE following donations, among others, have been received during the three months (May to July) to which this number relates:

A Linguaphone record of the voice of Mr. G. Bernard Shaw, presented by the Company; and a Movietone record presented by Mr. Bernard Shaw.

Water-colour portrait of the late Sir Claude Phillips, by Percy Anderson (1916), bequeathed by Mr. Leo Frank Schuster.

Bronze counter-plate of Roman buckle, with medallions and niello inlay, from Snodland, Kent, presented by the Directors of the Mid-Kent Gas Light and Coke Company.

Ornate hand-axe of white flint, found by the donor on the surface of a field two miles north of Cranbourne, Dorset; presented by C. Sutton, Esq.

Tumbler of Bohemian glass imitating Kunckel red glass, presented by W. W. Winkworth, Esq., M.C.

Wooden *mate* with silver *bombilla*, from Latin America, presented by Col. F. H. Ward.

Ceremonial adze, with lacquer decoration, from Japan, presented by H. G. Beasley, Esq.

Two ceremonial stone implements of unusual type from the Lesser Antilles, presented by Sir Robert S. Johnstone.

Roman amphora from the Rio Tinto mines, plain but quite perfect, presented by Miss H. Torrens.

Large urn of painted pottery, with other remains of the 'Black-earth' culture, from Koszyłowce, Galicia, presented by D. A. J. Buxton, Esq.

Two bronze-gilt birds with silver plating from a Saxon grave at Shelford Farm near Canterbury, presented by Dr. Ince.

Electrotype reproduction of the Mycenaean gold cup recently found at Midea in Argolis, presented by Miss C. A. Hutton.

Book of Orders from the Quartermaster-General's office for the disposition of troops, &c., on the occasion of the Corn-Law disturbances in London in March, 1815, presented by the Right Hon. J. Ramsay Macdonald, M.P.

Original letters of Col. W. Fullarton and others relating to the war against Tipu, 1782–86, presented by Lady Horner.

Ethnographical series from the Upper Amazon, presented by Miss E. G. Merston.

Two gold spoons of the Inca period from Peru, and two cast figures of miners in silver, presented through the National Art-Collections Fund by H. Van den Bergh, Esq.

Four coloured facsimile drawings by Mrs. de Garis Davies of frescoes in the tomb of Qenamon at Thebes, presented by Dr. Alan Gardiner.

Life-size seated figure of a Buddhist divinity in Chinese pottery with coloured glazes, of the Ming period (sixteenth century): deposited on indefinite loan by Harvey Hadden, Esq.

Phototype facsimile of the Codex Argenteus Upsaliensis, the famous manuscript of the Gothic Gospels of Ulfilas, presented by the University Library, Upsala.

A large number of remains of Roman pottery, bronze objects, &c., and a fourteenth-century pottery jug from the site of the Bank of England, presented by the Governor and Company of the Bank of England.

Silver signet-ring of the fourth century and a bone pin with a gold head from a Roman villa near Norwich, presented by H. R. Hodgkinson, Esq.

Pair of Chinese bronze temple lions from Lhasa, presented by B. Howard Cunnington, Esq.

Bristol glass witch ball, of exceptional size, and a porcelain whistling bird, presented by Viscountess Cave.

Ethnographical series from Southern Nigeria, and stone implements from Grenada and St. Vincent, presented by Sir Robert S. Johnstone.

Typescript copy of a biography of Joseph Strutt by Miller Christy, presented by Lord Rayleigh, who received it after the author's death from his brother, Mr. Gerald Christy.

Drawing by the Spanish artist, Francisco Pacheco (1564–1654), presented through the National Art-Collections Fund by Capt. S. R. Hibbard, in memory of his mother.

An anonymous water-colour drawing of Montague House (the original home of the British Museum), presented through the National Art-Collections Fund by P. A. S. Phillips, Esq.

Twenty-two pieces of early Persian pottery, with a case to contain them, presented through the National Art-Collections Fund by H. Van den Bergh, Esq.

NOTES

THE description of Plate V in the first number of the present volume requires correction. The plate is not confined to alabaster vases of the XIIth Dynasty, but comprises a miscellaneous collection of vases, in diorite and steatite as well as alabaster, ranging from the prehistoric period to (in one instance) the XVIIIth Dynasty. The title should therefore run 'Stone Vases from Egypt, of various Dates'. They are described in article 6.

IN the notice of the *Catalogue of Silver Plate, Franks Bequest*, which appeared in the same number, it was stated that the work was confined to bowls and drinking-cups in wood or metal, or in which wood or metal formed the principal feature. There are, however, other materials represented, such as pottery, porcelain, glass, coco-nut, various shells, and others, all with mounts of silver or other metals. In the same paragraph for ' Goodriche ' should be read ' Goodricke ', and for ' Astor ' ' Aston '.

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